GALERIE MARIAN GOODMAN

JACK SHAINMAN GALLERY



BARKLEY L. HENDRICKS

All is Portraiture

6 FEBRUARY – 4 APRIL 2026

GALERIE MARIAN GOODMAN, 79 RUE DU TEMPLE, 75003 PARIS

Marian Goodman Gallery Paris is pleased to present *All is Portraiture*, an exhibition devoted to the work of Barkley L. Hendricks (1945-2017), a painter and photographer renowned for revolutionizing the art of portraiture through his depictions of Black Americans. This exhibition, his first solo show in Europe, highlights the central role of portraiture in his practice while offering a more comprehensive overview of his multifaceted oeuvre. The paintings, photographs and works on paper in the exhibition shine a light on an artist who never stopped experimenting and never followed trends, whose attentive gaze on the world nourished his entire body of work.

Throughout his 50-year career, Hendricks has drawn inspiration from his immediate surroundings to create interdisciplinary works. From the late 1960s and throughout the following decade, he produced portraits of individuals from his personal circle or those encountered by chance on the streets giving unprecedented visibility to an otherwise anonymous demographic of Black Americans. These portraits are distinguished by a rigorous attention to the rendering of personality and style imbued in their subjects. The attention to detail, texture and clothing materials helps to reveal the uniqueness of each model. Their theatricality and technical virtuosity stem from studying the greatest European masters, such as Rembrandt, Van Dyck, Caravaggio, and Van Eyck, whom Hendricks discovered in the collections of the world's greatest museums during his first trip to Europe in 1966. The composition, which centers the subject against a monochrome background to set them apart, and its chromatic harmony are the emblematic elements of Hendricks' portraits that influenced several generations of Black American artists, as evidenced by the work *JohnWayne*, 2015. At the center of a square painting, tilted at a 45° angle, appears not the famous American Western actor, but a young black man with an infectious smile, dressed in a basketball jersey, denim shorts and open-toed shoes.

Even with his talents in portraiture, Hendricks refused to limit himself to a single genre and chose to explore other pictorial avenues. In the late 1960s and 1970s, he applied his research into color and geometry to paintings devoted to the theme of basketball, directly inspired by his assiduous practice of the sport since childhood. These minimalist canvases, neither fully abstract nor strictly figurative, convey various squares and circles inspired by the ball and the basketball court. In *I Want to Take You Higher*, 1970, Hendricks used the color red to stylize the bounce of a ball, while in *Untitled*, 1971, and *The Virgin*, 1969, he rendered the movements of a ball thrown at full speed against a bold colored background. Years later between 1997 and 2012, Hendricks developed an exceptional series of paintings inspired by the landscapes of Jamaica. Staying regularly on the Caribbean island from 1983 onwards, he depicted idyllic vistas of specific, identifiable places in nature with great acuity, devoid of any human presence: seashores in *Crocodile Head at Fort Charles*, 2000, or *Hurricane Tree at Great Bay*, 2008, or cliffs in *The Last Sunday in Marlhole*, 2008. While the palette, the half-moon, tondo or oval formats, and the gilding of the frames are borrowed from the Italian and Flemish Renaissance, these views crystallize as portholes providing a timeless space for contemplation. Modest in size and intimate in character, these landscapes, painted outdoors to capture the changing luminosity, are reminiscent of the instantaneous approach that is characteristic of photography.

A photographer before he was a painter, Hendricks also left behind a large body of photographic work, a small part of which is presented at the gallery. Begun during his formative trip to Europe, photography allowed him to keenly capture what he observed on a daily basis and to nourish his approach to portraiture. A disciple of Walker Evans, whose student he was at the Yale University School of Art in the early 1970s, Hendricks developed a perspective that was both humanistic and documentarian, attentive to places as well as those who inhabit them. His camera, which he describes as a 'mechanical sketchbook,' accompanied him everywhere in his daily life and on his travels.

His interest in street photography took flight in the late 1960s, visible in the exhibition through photographs taken in the 1980s of young city dwellers in New London, Connecticut, where he lived and taught for much of his life. In Jamaica, he took numerous photographs, including street scenes such as *Untitled (Southfield, Jamaica)*, circa 1990 and landscapes such as *Untitled (Alligator Pond, Jamaica)*, 1992.

For Hendricks, photography maintains a close dialogue with painting: his painted portraits are always based on one or more photographs that he combined, augmented with details invented by the artist. Some of the models photographed later became the subjects of his paintings, such as his dancer friend in *Vendetta in Lotus Position*, 1977-2013. The exhibition also features about ten self-portraits created in the privacy of his studio or home between 1968 and 1981. He often depicted himself alongside his paintings, as in *Untitled (Self-Portrait, Philadelphia, PA)*, 1968, or *Untitled (Self-Portrait, New Haven, CT)*, 1972, where he appears in front of his then unfinished *Sir Charles, Alias Willie Harris*, 1972, inspired by Van Dyck's Portrait of Cardinal Guido Bentivoglio. Self-representation is by no means anecdotal in Hendricks' photographic work; posing in front of his works is less about introspection and more about the conscious affirmation of himself as an artist.

Finally, a collection of works on paper from the 1970s and early 1980s completes the presentation at the gallery. In a number of these works, Hendricks referred to a solar eclipse, which he witnessed several times in the 1970s. These evocations of the astronomical phenomenon take the form of abstract landscapes, incorporating collage elements and heterogeneous materials such as glow sticks on paper. In *Eclipse (Mingus Series) #1*, 1980, and *Mingus Fingers*, 1980, the eclipse is combined with a subtle tribute to famous African American musician and composer Charles Mingus, (1922-1979) whom he deeply admired, transposing the spirit of his improvisational jazz skills into a pure visual invention of the mind.

Barkley L. Hendricks (born in Philadelphia, Pennsylvania, in 1945; died in New Haven, Connecticut, in 2017) attended the Pennsylvania Academy of the Fine Arts and earned a Bachelor of Fine Arts and Master of Fine Arts from Yale University in 1972. B*irth of the Cool*, a major solo exhibition, was curated by Trevor Schoonmaker at the Nasher Museum of Art at Duke University in Durham, North Carolina, and subsequently shown at four other institutions (2008-2010). Recent solo exhibitions include *Barkley L. Hendricks: Portraits at the Frick*, The Frick Collection, New York, New York (2023-2024), *Barkley L. Hendricks in New London* at the Lyman Allyn Art Museum, New London, CT (2023), and *My Mechanical Sketchbook - Barkley L. Hendricks & Photography*, Rose Art Museum, Waltham, MA, (2022). Hendricks' works have been featured in major exhibitions such as *Giants: Art from the Dean Collection of Swizz Beatz and Alicia Keys,* Brooklyn Museum, Brooklyn, New York (2024); High Museum, Atlanta, Georgia (2024-2025). Other major exhibitions include *Soul of a Nation: Art in the Age of Black Power*, presented at Tate Modern, London, UK (2017); Crystal Bridges Museum of Art, Bentonville, AR (2018); Brooklyn Museum of Art, Brooklyn, NY (2019); The Broad, Los Angeles, CA (2019); and the Museum of Fine Arts, Houston, TX (2020).

Hendricks's work is included in numerous public collections in the United States and abroad, including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the National Gallery of Art, Washington, D.C.; the Tate Modern, London, United Kingdom; the Los Angeles County Museum of Art, Los Angeles, California; the Studio Museum in Harlem, New York, New York; the Philadelphia Museum of Art, Philadelphia, Pennsylvania; the Nasher Museum of Art at Duke University, Durham, North Carolina; and the Harvard Art Museums, Cambridge, Massachusetts.

This exhibition was organized in collaboration with the Estate of Barkley L. Hendricks and Jack Shainman Gallery, New York.



Installation View

John Wayne, 2015
Oil and acrylic on canvas
49 3/4 x 49 3/4 x 2 1/4 in. (126.4 x 126.4 x 5.7 cm)
(31214)



Untitled (Southfield, Jamaica), c. 2000
Archival inkjet print
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31195)



Untitled (New London, CT), c. 1995
Archival inkjet print
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31207)



Installation View

Untitled (New London, CT), 1982
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31181)

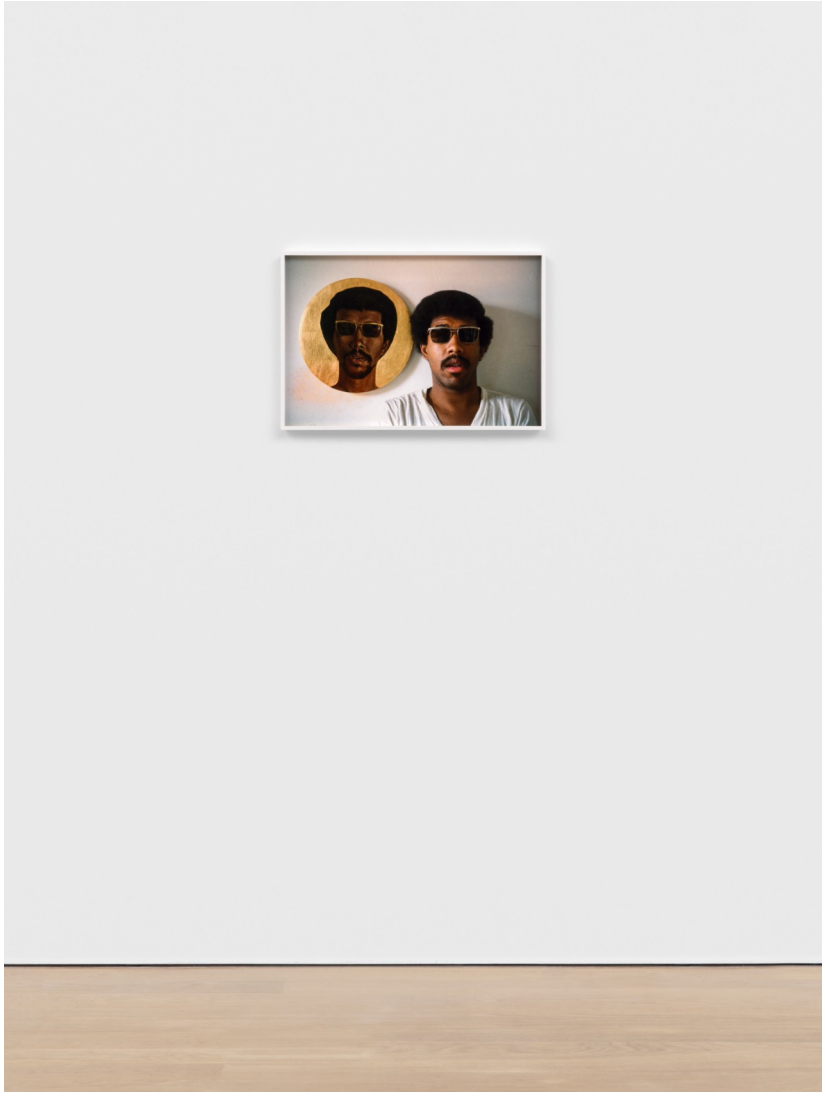
SOLD





Untitled (Self-Portrait, New Haven, CT), 1972
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31170)

SOLD



Installation View

Untitled (Self-Portrait, Philadelphia, PA), 1968
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31176)





Untitled (Self-Portrait), c. 1972
Silver gelatin LE/Selenium print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31171)



Untitled (New London, CT), 1979
Archival inkjet print
Photo: 26 x 39 in. (66 x 99.1 cm)
Frame: 27 x 40 x 2 in. (68.6 x 101.6 x 5.1 cm)
Edition of 5 plus 2 artist's proofs
(31202)



Untitled (New London, CT), 1979
Archival inkjet print
Photo: 26 x 39 in. (66 x 99.1 cm)
Frame: 27 x 40 x 2 in. (68.6 x 101.6 x 5.1 cm)
Edition of 5 plus 2 artist's proofs
(31203)



Untitled (New London, CT), 1979
Archival inkjet print
Photo: 26 x 39 in. (66 x 99.1 cm)
Frame: 26 3/4 x 39 3/4 x 1 1/2 in. (67.9 x 101 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31211)



Untitled (New London, CT), 1988
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31175)



Untitled (New London, CT), 1994
Archival inkjet print
Photo: 24 x 16 in. (61 x 40.6 cm)
Frame: 30 1/2 x 22 1/2 x 1 1/2 in. (77.5 x 57.1 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31182)



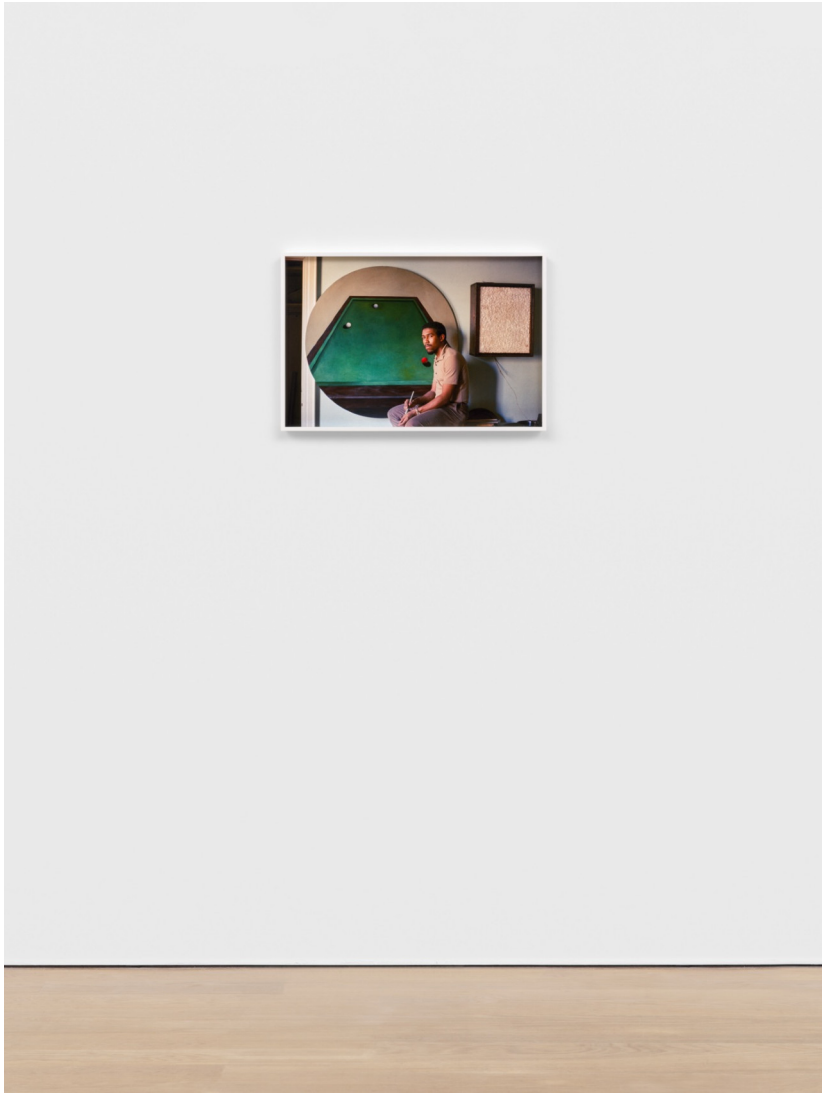
Self-Portrait, 1981
Digital C-print
Image: 29 x 18 1/2 in. (73.7 x 47 cm)
Frame: 37 x 27 x 1 3/4 in. (94 x 68.6 x 4.4 cm)
Edition of 5 plus 1 artist's proof
(31204)



Untitled (Self-Portrait), 1980
Archival inkjet print
Photo: 24 x 16 in. (61 x 40.6 cm)
Frame: 24 1/2 x 16 1/2 x 1 1/2 in. (62.2 x 41.9 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31172)



Self-Portrait with Hubcap, 1967-2013
Digital C-print
Photo: 28 1/4 x 19 in. (71.8 x 48.3 cm)
Frame: 37 x 27 x 1 3/4 in. (94 x 68.6 x 4.4 cm)
Edition of 5 plus 1 artist's proof
(31200)



Installation View

Untitled (Self-Portrait), 1970
Archival inkjet print
16 x 24 in. (40.6 x 61 cm)
Edition of 5 plus 2 artist's proofs
(31210)

SOLD



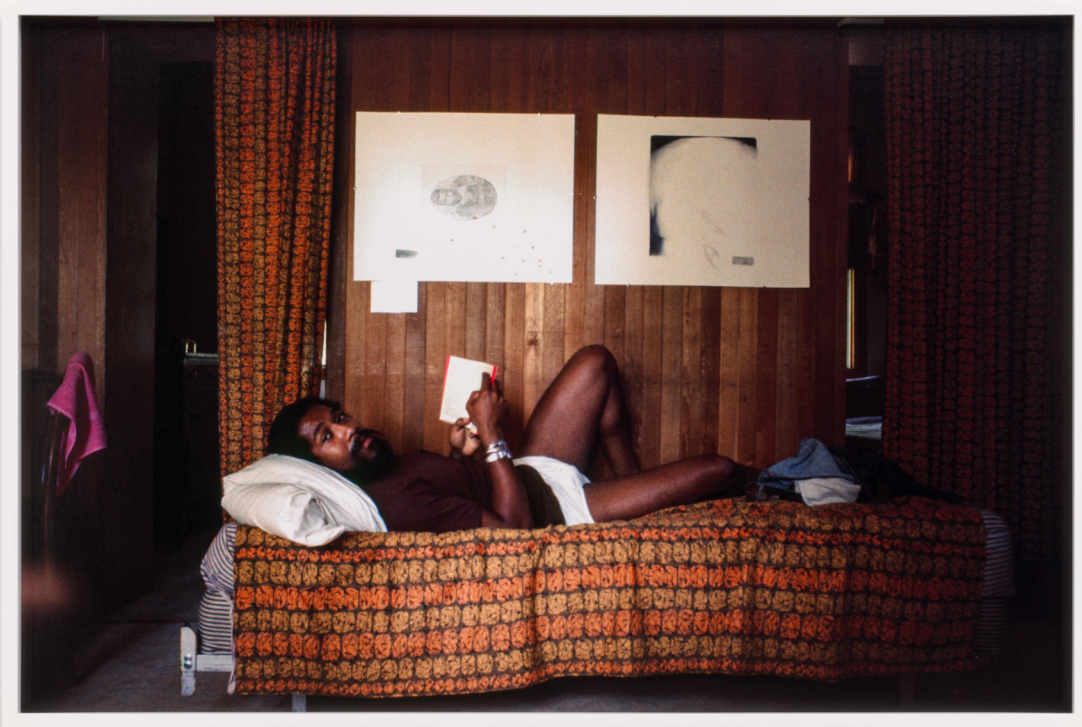


Untitled, c. 1975
Gelatin silver print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31177)



Installation View

Vendetta in Lotus Position, 1977-2013
Gelatin silver print
29 x 29 in. (73.7 x 73.7 cm)
Frame: 37 x 37 x 1 3/4 in. (94 x 94 x 4.4 cm)
Edition of 5 plus 1 artist's proof
(31201)



Untitled (Self-Portrait), 1975
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31178)



Untitled (Self-Portrait), 1980
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31173)



Untitled (Self-Portrait), 1981
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31174)



Untitled (Southfield, Jamaica), 2000
Archival inkjet print
Paper: 26 x 18 in. (66 x 45.7 cm)
Frame: 30 1/2 x 22 1/2 x 1 1/2 in. (77.5 x 57.1 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31194)



Untitled (Southfield, Jamaica), c. 1990
Archival inkjet print
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31206)



Untitled (Black River, Jamaica), 1988
Archival inkjet print
18 x 26 in. (45.7 x 66 cm)
Edition of 5 plus 2 artist's proofs
(31209)



Untitled (Southfield, Jamaica), c. 1990
Archival inkjet print
16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31188)



Untitled (New London, CT), n.d.
Archival pigment print
Print: 16 x 16 in. (40.6 x 40.6 cm)
Frame: 16 1/2 x 18 1/2 x 1 1/2 in. (41.9 x 47 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31199)



Untitled (Southfield, Jamaica), 1997
Archival inkjet print
Photo: 16 x 24 in. (40.6 x 61 cm)
Frame: 16 1/2 x 24 1/2 x 1 1/2 in. (41.9 x 62.2 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31213)

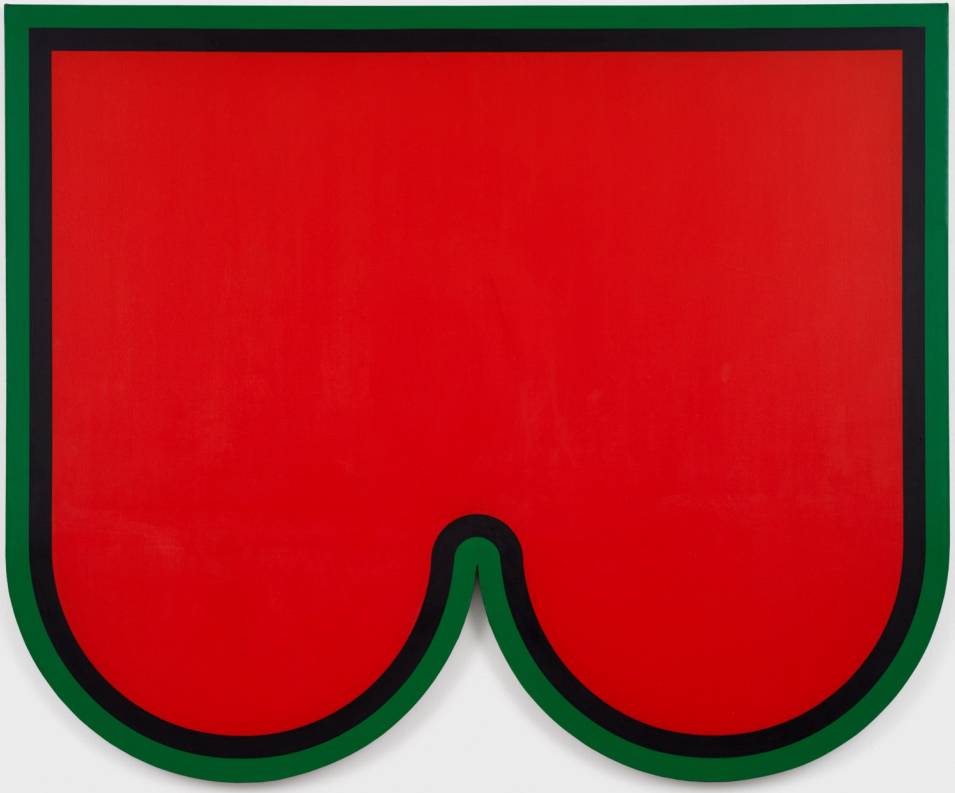
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Untitled (Alligator Pond, Jamaica), 1992
Archival inkjet print
Photo: 26 x 39 in. (66 x 99.1 cm)
Frame: 26 3/4 x 39 3/4 x 1 1/2 in. (67.9 x 101 x 3.8 cm)
Edition of 5 plus 2 artist's proofs
(31212)

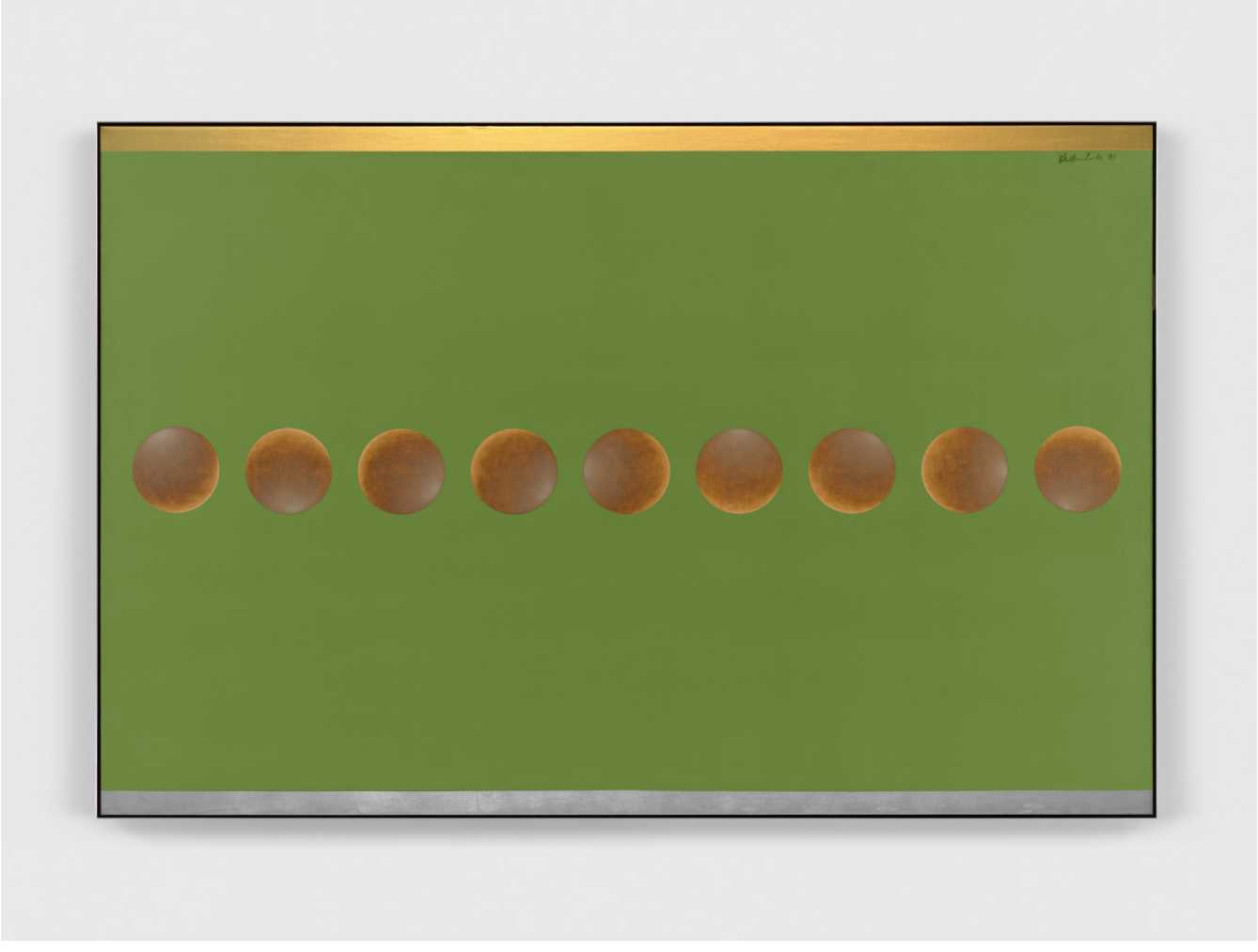


The Virgin, 1969
Oil and acrylic on canvas
48 3/8 x 46 1/8 x 1 1/2 in. (122.9 x 117.2 x 3.8 cm)
(31190)



Installation View

I Want to Take You Higher, 1970
Acrylic on canvas
69 x 83 3/8 x 1 5/8 in. (175.3 x 211.8 x 4.1 cm)
(31191)



Untitled, 1971
Oil and acrylic on canvas
Canvas: 62 1/2 x 96 x 1 5/8 in. (158.8 x 243.8 x 4.1 cm)
Frame: 63 1/8 x 96 1/8 x 2 1/8 in. (160.3 x 244.2 x 5.4 cm)
(31192)

BARKLEY L. HENDRICKS

LANDSCAPES

Between 1984 and 2002, Hendricks painted no portraits. Although continuing his photographic practice, he took up landscape painting in earnest, painting with oil on canvas, *en plein air* in Jamaica which he visited each year with his wife Susan. He referred to Jamaica as a "healing place", and he enjoyed the challenge and the discipline required in order to complete a landscape within a day, without the preparation and props that are necessary in portraiture. Often painted from vantage points on the coast of Jamaica which were not easily accessed, Barkley and Susan would establish a site of vantage for the day, these works are an instantaneous response to life lived in that day.

The art historian and critic Barry Schwabsky notes in his 2019 essay from the Skira publication *The Other Barkley L. Hendricks*, the luminosity that emanates from the landscapes, in high key colour, and brings to mind European painters of the late nineteenth century who painted in southern France, Spain and the high intensity of the sun of North Africa. Light pours from these paintings, and the intention of painting them as ovals, tondos and lunettes distinguishes them from all of Hendricks' other practices, but also successfully defines these paintings as true vistas, acting like windows or portals; held within a gold frame, the age-old device of framing used to denote and present a treasure, and to transport us there where the artist has been.



Cows and Cabbage View, 2012
Oil on canvas
Canvas: 18 1/4 x 27 in. (46.4 x 68.6 cm)
Frame: 23 3/4 x 32 1/2 x 1 1/8 in. (60.3 x 82.5 x 2.9 cm)
(31189)



Installation View

Crocodile Head at Fort Charles, 2000
Oil on canvas
Canvas: 13 1/2 x 23 1/4 in. (34.3 x 59.1 cm)
Frame: 19 x 28 7/8 x 1 1/8 in. (48.3 x 73.3 x 2.9 cm)
(31196)

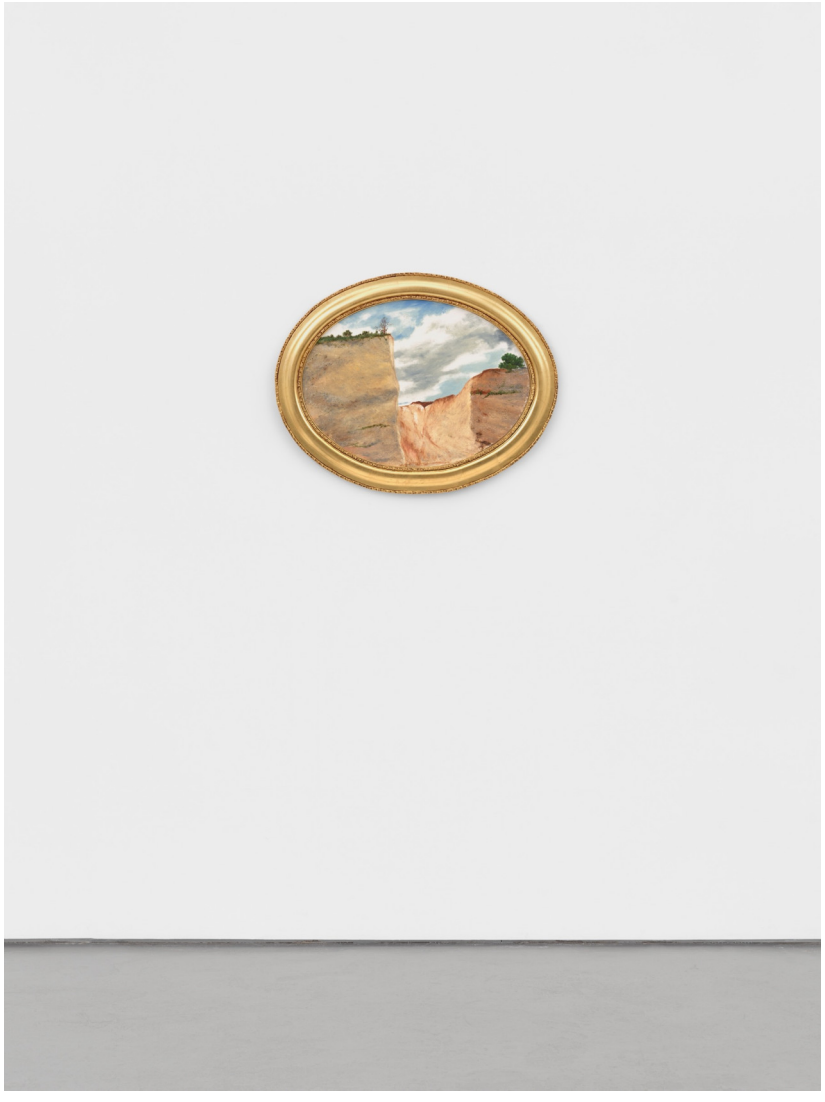

B. Hendricks



St. Mary's Pink #2, 2009
Oil on canvas
Canvas: 14 x 14 1/4 in. (35.6 x 36.2 cm)
Frame: 19 3/4 x 19 3/4 x 1 1/8 in. (50.2 x 50.2 x 2.9 cm)
(31193)



New Scheme on the Mountain, 2010
Oil on canvas
Canvas: 14 x 24 in. (35.6 x 61 cm)
Frame: 19 1/4 x 29 1/2 x 1 1/8 in. (48.9 x 74.9 x 2.9 cm)
(31179)



Installation View

The Last 2008 Sunday in Marlhole, 2008
Oil on canvas
Canvas: 18 1/2 x 25 3/8 in. (47 x 64.5 cm)
Frame: 24 3/4 x 31 1/4 x 1 in. (62.9 x 79.4 x 2.5 cm)
(31208)

SOLD





Untitled (Tondo), 2012
Oil on canvas
Diameter: 22 1/2 in. (57.1 cm)
Frame diameter: 28 1/4 in. (71.8 cm)
(31180)



Installation View

Hurricane Tree at Great Bay, 2008
Oil on linen canvas
Frame: 18 3/8 x 27 in. (46.7 x 68.6 cm)
(31168)



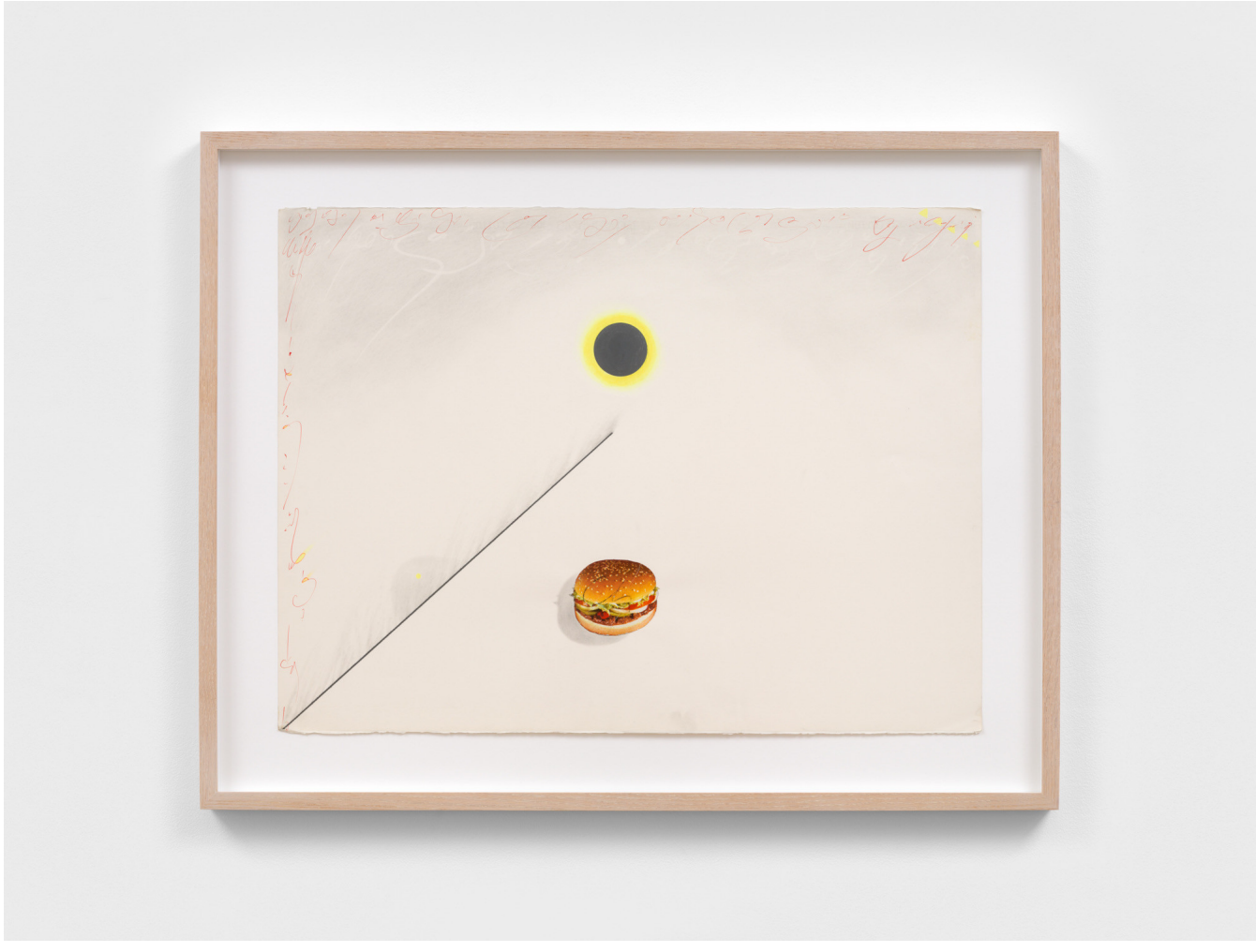
BARKLEY L. HENDRICKS

DRAWINGS

Although best known for his painting and photographic portraiture, Hendricks' works on paper employ celestial and cosmic imagery to reframe moments of personal power, suggesting that the human experience is not simply encapsulated by figurative representation nor grounded in earthly struggles. Instead, Hendricks implies that it is expansive, limitless, and connected to the stars—in some cases echoing the aspirations of the Afrofuturist movement that seeks to create new realities for Black people that are free from the constraints of the past.

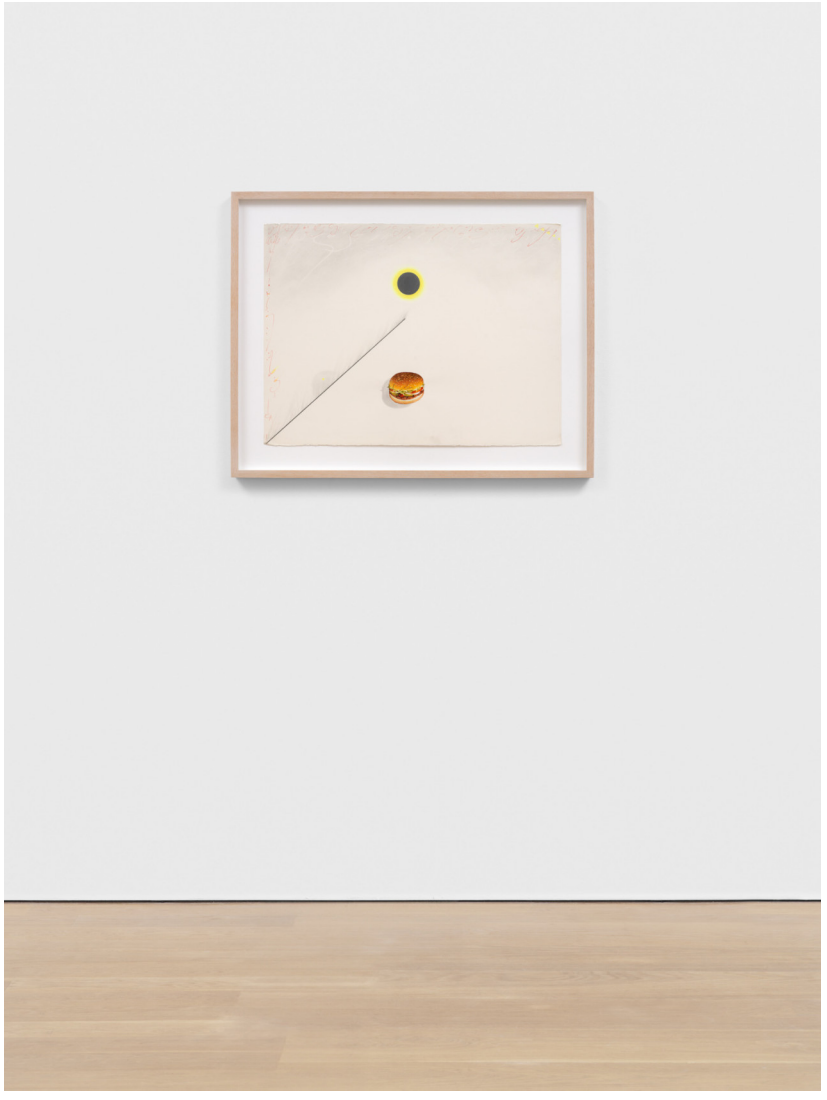
In his works on paper from the 1970s and 1980s, Hendricks at times incorporates motifs revolving around ancient Egyptian images of the pyramids and sun, which for Sun Ra represent more than just references to history. Rather, they are reimagined as symbols of validation, resilience, and hopefulness for the future. Eclipses appear throughout many of Hendricks' works on paper, a reference to the three solar eclipses that passed over the Northeastern United States in the 1970s. The eclipse drawings also hold a secret of visual transformation when viewed under black light.

An enduring sense that is experienced when viewing these works on paper is a sense of the absurd and sometimes the uncanny through the juxtaposition of seemingly unconnected subject matter, a reference no doubt to reader response theory and the cognitive structure of the human mind, which can apprehend a multitude of subjects in tandem at any one time.



Eclipse (Mingus Series) #1, 1980
Graphite, collage element, ink, glow stick on paper
Sheet: 22 1/4 x 30 in. (56.5 x 76.2 cm)
Frame: 28 5/8 x 36 3/8 x 1 1/2 in. (72.7 x 92.4 x 3.8 cm)
(31169)

SOLD



Installation View

Eclipse (Mingus Series) #1, 1980
Graphite, collage element, ink, glow stick on paper
Sheet: 22 1/4 x 30 in. (56.5 x 76.2 cm)
Frame: 28 5/8 x 36 3/8 x 1 1/2 in. (72.7 x 92.4 x 3.8 cm)
(31169)

RESERVED



Mingus Fingers, 1980
Graphite, glow stick, rubbing on paper
Paper: 22 1/4 x 29 7/8 in. (56.5 x 75.9 cm)
Frame: 28 5/8 x 36 3/8 x 1 1/2 in. (72.7 x 92.4 x 3.8 cm)
(31187)



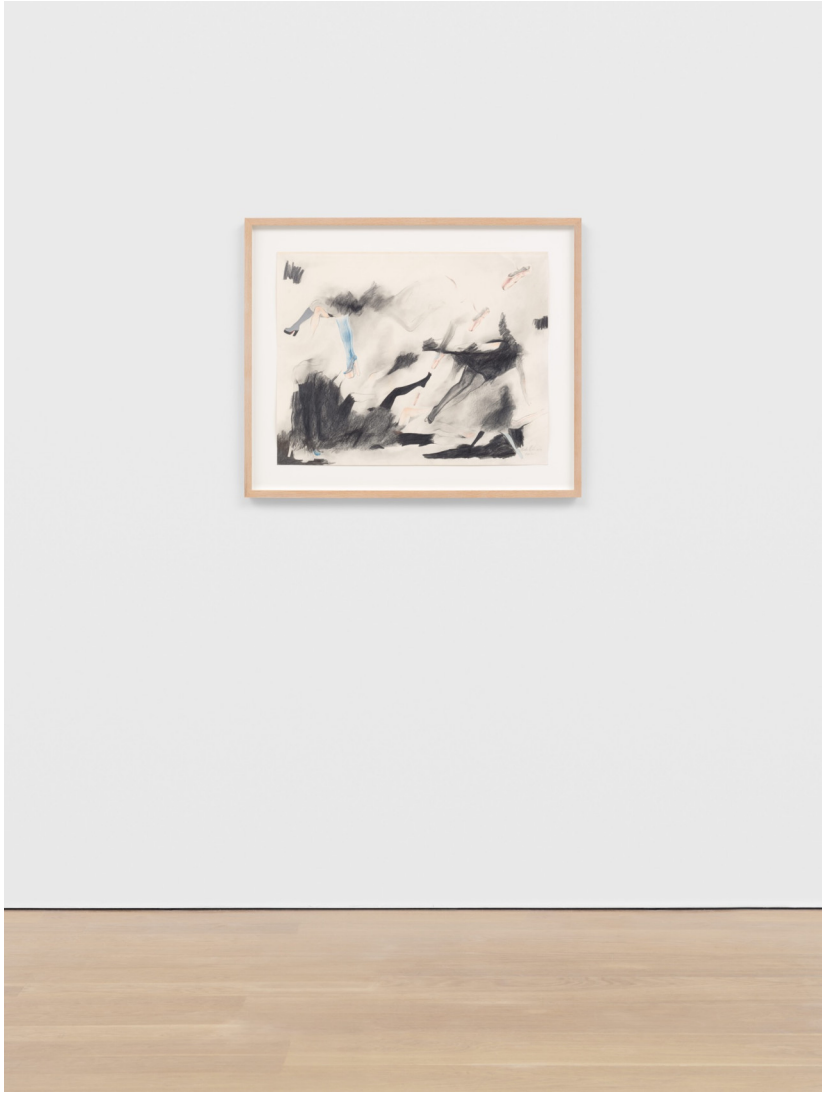
Installation View

Untitled, 1980
Mixed media on paper
Paper: 22 1/4 x 29 7/8 in. (56.5 x 75.9 cm)
Frame: 28 5/8 x 36 3/8 x 1 1/2 in. (72.7 x 92.4 x 3.8 cm)
(31183)



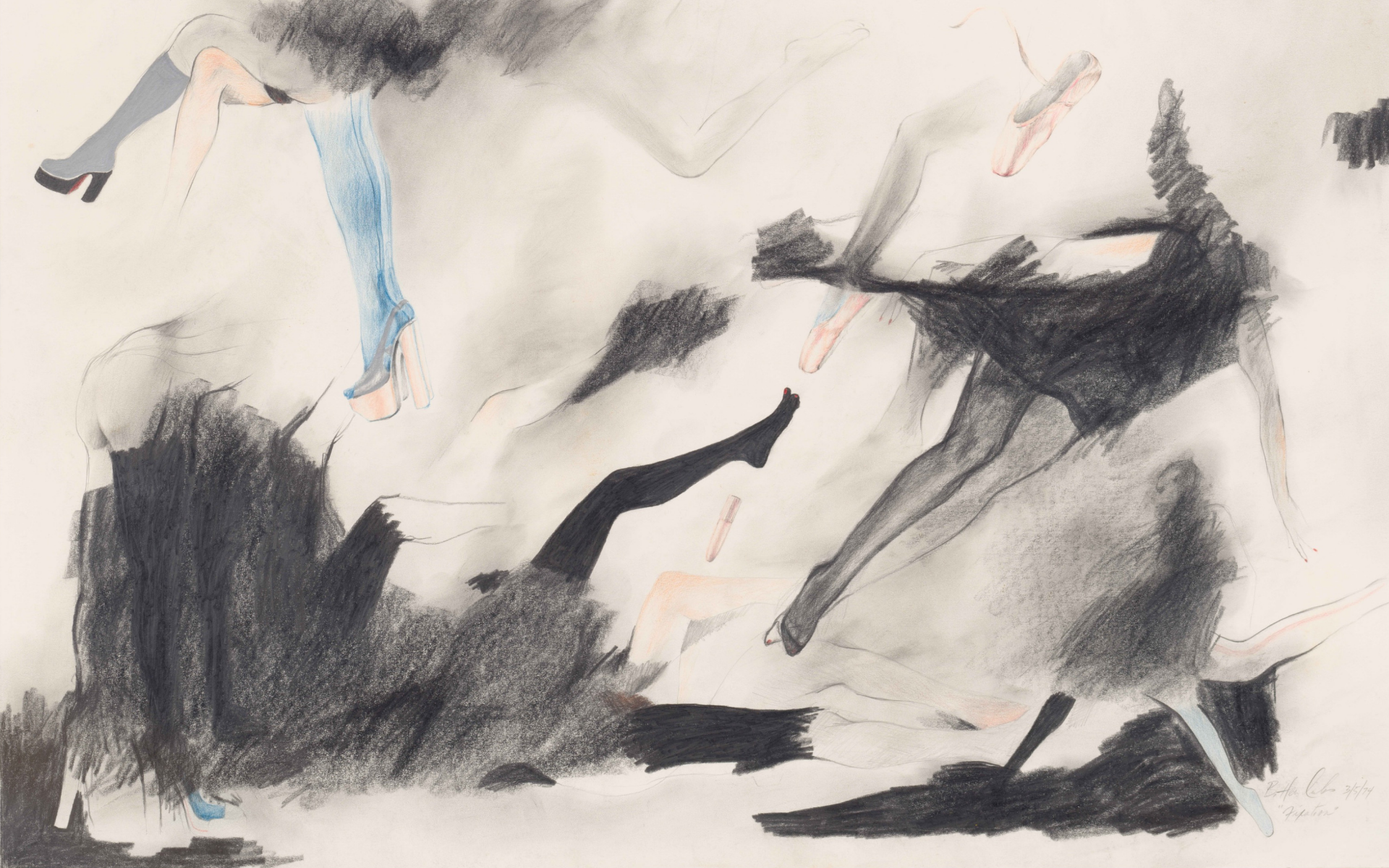


Heaven (God Toenail Series), 1980
Graphite, glow stick, ink stamp on paper
Paper: 23 x 29 in. (58.4 x 73.7 cm)
Frame: 28 5/8 x 36 3/8 x 1 1/2 in. (72.7 x 92.4 x 3.8 cm)
(31184)



Installation View

Fixation, 1974
Mixed media on paper
Paper: 22 x 28 in. (55.9 x 71.1 cm)
Frame: 24 1/4 x 30 1/4 x 3/4 in. (61.6 x 76.8 x 1.9 cm)
(31185)





Untitled, 1979
Graphite, glow stick, ink stamp and rubbing on paper
Paper: 22 1/2 x 28 1/2 in. (57.1 x 72.4 cm)
Frame: 28 5/8 x 34 5/8 in. (72.7 x 87.9 cm)
(31186)

NEW YORK 7 NOVEMBER 2025 – 17 JANUARY 2026

ANA MENDIETA

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TUESDAY – SATURDAY 10 AM – 6 PM

PARIS 6 FEBRUARY – 4 APRIL 2026

BARKLEY L. HENDRICKS

All is Portraiture

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Casting a Glance: Dancing with Smithson

Curated by Lisa Le Feuvre

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